

AMERICAN MUSIC TEACHER

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S. TURNER JONES, Managing Editor

LUCILE RICE JONES, Associate Editor

From the Editor

A FORMER President of the Music Teachers National Association recently made a suggestion which has great merit. This former President said that it is probably extremely difficult for advertisers to know exactly what the readers of *American Music Teacher* need and want in order to carry on their teaching careers successfully. His idea called for the drawing up of a check-list which each reader of *American Music Teacher* would complete and return to the MTNA National Office.

The returns could then be tabulated, and the advertisers could be informed concerning the definite and specific needs of the music teachers who are members of MTNA and readers of *American Music Teacher*.

Therefore, with the hope that the readers of *American Music Teacher* will take time to complete a check-list and return it to the MTNA National Office, and with the added hope that the tabulations of the returned check-lists will let *American Music Teacher* advertisers know exactly what the readers of *American Music Teacher* need and want, a check-list has been drawn up, and appears on page 23 of this issue of *American Music Teacher*.

It will take approximately five minutes to check off the items about which you feel you would like to become further informed.

It is hoped that all who read this magazine will take time to complete the Check List of Music Teachers' Needs, and will return it to the National Office of the Music Teachers National Association at 32 Browning Street, Baldwin, New York.

Each person who completes the check-list and returns it to the MTNA

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Equestrian Ballets of the Baroque

by Charles W. Bolen

THE horse festival or equestrian ballet, known also as *Ross Ballet* of *Schauspiele zu Ross* in Germany, *carrousel* in France, and *Balletto a cavallo* in Italy, was an extravagant, but typical Baroque spectacle.

Equestrian ballets were given to celebrate joyous occasions: a marriage, the birth of an heir, to honor a visiting dignitary, or to commemorate a coronation. Sponsored by nobles who often participated, these equestrian spectacles depicted allegorically, love, heroes of Greek mythology, contests between elements of nature, or struggles between good and evil representing nations.

The early seventeenth century Italian *Balletto a cavallo* was basically a tournament in which groups of military formations were pitted against each other. In the early Italian horse ballet, music was used to a much greater extent than in the tourney, where it was limited to flourishes and signals. In the equestrian ballet the regulated movement of the horses was accompanied by music.

Equestrian ballets were traditionally preceded by an opera or dramatic representation. A horse ballet followed the performance of *Liberazione di Ruggiero*, an opera composed by Francesca Caccini, daughter of the famous Giulio Caccini. Performed in the year 1625 at the Villa Poggio Imperiale of Florence, it honored a visiting Polish prince. Twenty-four mounted men took part in this ballet. With military precision the equestrian figures moved according to various choreographic designs to form beautiful spectacles. According to Nettl the equestrian ballet was "an attempt to interpret even that least human of all sciences, namely military tactics, with aesthetic principles and the confusion of power and beauty dominating this period found

here another outlet."¹

During the reign of Henry IV (1589-1610) the first recorded *carrousel* took place in Paris in the year 1605. Included in *carrousels* were competition of tourney-like sports between the quadrilles and a final combining of quadrilles to form a ballet of horses. Three specific components of the *carrousel* can be listed: (1) In tests of strength, the participant attempted to cause the opponent to fall from his horse by striking him with blows of the lance. This might be done by two competing individuals, or group against group. (2) Tests of skill included the *course de bague* or the *course de têtes*. The former consisted of thrusting the point of a lance through a ring suspended by a thread while riding at full speed. In the latter the performer, while riding at full speed, struck the head of a dummy figure with a lance. (3) The *joule* referred to the union of all quadrilles to form a mounted ballet, undoubtedly the most spectacular part of the whole fete. It was here that skilled horsemanship was shown, all done to an exacting choreography and to the accompaniment of trumpets and drums.

Carrousels

The most famous of all French *carrousels* occurred in 1662 and was especially noted for the luxury of costume and armor. For this festival, which took place June fifth and sixth, grandstands were built to accommodate the invited spectators. Three races were held to prove the participant's strength and skill: *course de têtes*, *course de bague*, and *course en char* (jousting from a moving cart or chariot).

Following the contests of skill and strength, the competitors were divided into quadrilles representing different nations, including such diverse groups as Romans, Persians,

Turks, Asiatic Indians, and American Indians.

French *carrousels* reached their apogee around the middle of the seventeenth century and almost disappeared during the final years of the reign of Louis XIV (1643-1715).

One of the first equestrian ballets in Germany was staged in the Tiergarten in Stuttgart, July 18, 1617. This ballet, *The Four Elements*, was given for the wedding of Ludwig Friedrich and Elizabeth Magdalen of the Hess-Darmstadt family. The greatest popularity of the German horse ballet occurred under Leopold the First (reigned 1658-1705).

For the wedding of Leopold with Margherita Theresia of Spain in the year 1666 the equestrian ballet *The Contest Between Air and Water* was performed.

As it was customary for horse ballets to be in two parts, the first for Leopold's celebration was an allegorical representation that set the stage for the horse ballet itself. Depicted in this first part was a quarrel between the elements Water and Air over superiority.

While the gods were arguing about the relative superiority of Water versus Air, the Emperor and four quadrilles or squadrons were quietly forming in preparation for their entrance. A *courante* played by trumpets and timpani was sounded for the entrance of the Emperor. Entering alone on a beautifully groomed horse, Emperor Leopold executed curvets with extraordinary precision and grace. Not only did he exhibit exceptional horsemanship, but in addition he displayed a command of equestrian choreography that followed perfectly the rhythm of the music.

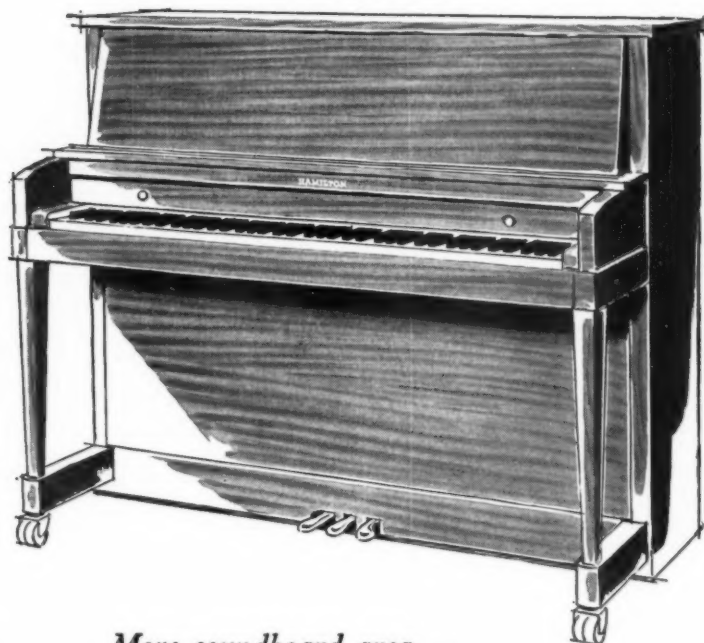
Six-hundred knights on foot marched among the squadrons of horsemen who awaited their entrance. After executing caracoles they made

(Continued on page 16)

Charles W. Bolen is Chairman of the Music Department, Ripon College, Ripon, Wisconsin.

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Practical Idealism in the *Teaching of Music* by *Alfred Mirovitch*

THE first series of broadcasts by the NBC Orchestra under Arturo Toscanini, a milestone in the history of American music life, were concluded early in March 1937. On March 7th there appeared in the New York Herald Tribune an article by Lawrence Gilman, the distinguished critic. He wrote: "These ten concerts have demonstrated to ten million listeners, more or less, that the bravest idealism and the loftiest intellectual and spiritual faith are not only the most exciting and absorbing things in the world, but the most rewarding and secure, that nothing else is comparably rewarding and dependable."

The poignant thought expressed in these few lines carries a profound meaning; in that thought is enshrined the only philosophy of life which makes man truly human, the only philosophy which has ever and ever again lent wings to man's upward surge, the philosophy which brought to luxuriant flowering so many civilizations.

A few valiant men fervently believed in the power and universality of great music and in the genius of Toscanini, and they recognized the consummate artistry of the NBC Orchestra. They believed that the truly great and the truly beautiful could and would awaken a response in the breast of millions; they, for once, believed that leaders worthy of that name must elevate the "masses" towards higher ideals and concepts, and not stoop down to lower levels to "please" those masses. They were idealists, and they were rewarded for and justified in their idealism.

That is just what idealism means

Alfred Mirovitch is a pianist, teacher, editor, and lecturer, now living in Yonkers, New York.

in its essence: to lead all towards the great, the exquisite, the significant, the universal.

Idealism has its roots in fervent faith in the spiritual nature of man and in profound respect for man as an individual; in "reverence for life," to quote Albert Schweitzer.

Idealism gains strength from the conviction that in every human being there are latent powers, hidden resources which can and must be awakened and nourished. These hidden resources of latent powers may be physical or intellectual, emotional or imaginative.

To be poignantly aware of this, and to strain every effort in helping the unfoldment of every human being is the greatest challenge for the educator, the idealist-educator, and it should be his life-long task.

The Whole Man

Education's primary aim should be to foster the growth of the whole man, the complete human being, not the dedication to one specific skill, or technic, or specialty, nor solely the accumulation of knowledge, of cold facts, rules and statistics. Practical idealism should lead us toward a higher degree of accomplishment through the greatest possible development and use of all our powers.

This, in my opinion, is overwhelmingly valid with regard to education in the fine arts, and particularly with regard to music. I have never agreed with the philosophy of "art for art's sake". Art is not only part of life, not only a "beautiful necessity", it exists to portray life, to explain it, to improve it, to express what otherwise cannot be expressed.

What are the underlying root-qualities and inner forces which enable us to grow and to accomplish

in all walks of life? In business, as in daily life, in all professions, in science as in the fine arts, the same forces are at work. What are those forces?

They are: first, the forces of the human mind, probably, the greatest gift received by man as his birth-right; its quality, its technique of concentration, observation, deduction, and analysis, and the constant, intensive work of the mind in application to our life's task. Second, but equal in the domain of human endeavour, are the forces of character: humility before all greatness, will power, system and order, intensity in participation in all phenomena of life.

A great thought, a great work of art, great music originate in the depths of the ever timeless human soul but it is the human brain, and human character which builds an edifice of significance and beauty from that first nebulous conception.

It is also thus that the artist performer, the re-creating pianist for example, achieves; from the first inward feeling and experiencing of the music, through intellectual work and control; always sustained and stimulated by the strength and quality of character.

The exercise of the same forces of mind and character always should be the very foundation upon which rests the life's work of the teacher-educator. The educator's task is more than just to impart knowledge, and to teach skills and techniques. To develop the student's ability to think clearly, logically, purposefully, and to direct his thoughts towards high ideals: that is the foremost task of the educator. We must send our students out into the world as self-reliant, self-respecting human beings.

Self-reliance and self-respect are

engendered in us when we discover that by reasoning and thinking in the right direction, and by adhering unflinchingly to root principles, we can, ourselves, in our own way, be the pathfinders on our road to achievement. This high principle of self-reliance and self-respect for the teacher as well as for the student is, in my opinion, the very cornerstone on which the teaching of music should rest.

Questions

How can such self-reliance be developed in the teacher as well as in the student? In what specific way should we apply the work of our mind and the forces of character to the teaching of music?

The present-day trend in music education is to make things easy for the teacher as well as for the student. Countless so-called methods have been produced which enable the teacher to follow a prescribed sequence of little exercises, technic, and little pieces, month after month, and year after year. Teaching becomes an easy task; no time or energy need be wasted on choice of technical exercises, or on selection of teaching pieces. One does not have to think but just follow in full confidence, and blindly, the prescriptions of the methods architect.

For the young student thousands of little pieces of so-called music are thrown on the market; many naive and utterly tasteless arrangements of popular songs, excerpts from operas, mutilated and abbreviated bits from the works of great masters. Title pages of some publications proclaim that *Bach Is Easy* or *Beethoven Is Fun*. Teachers are told by certain would-be leaders to let their pupils "take things easy," not to strive for perfection, not to strain the students' attention, just let the little darlings have fun!

This tendency in all education, and especially in the study of music, exerts a harmful and destructive influence on the character and mind of teacher and pupils alike. It may well be that here is the deep-rooted reason why so many thousands of students quit or are made to quit their music study after their first three or four years. For in life, as in art, only the struggle against and the conquest of obstacles and difficulties contains the seeds of progress, of healthy develop-

ment of our faculties, and of joy of accomplishment. The urge to create, to invent, to find out for ourselves, is in all of us, and we are given in music an outlet for this essential trait of human nature. The "make things easy" tendency is in direct contradiction to that creative, inventive urge.

In all learning we must needs turn to the very source of knowledge, wisdom and experience, to the heritage left by great men of genius, vast learning, and life long research.

Equally, in the teaching and learning of music we must build our life's work on the foundation of the basic principles established by the greatest men in our field.

The greatest of them was J. S. Bach, and he remains the greatest to this day. In Joh. Nicolaus Forkel's *Essay Bach's Life, Genius and Work* published in 1802 we find in Chapter III "Bach the Clavier Player" and in Chapter VII "Bach the Teacher" the fundamental knowledge and concepts of technique, musicianship, and teaching principles which later have become the root foundation of the work of such great teachers as Leschetizky or Matthay.

Foundation

The intelligent and ambitious teacher will spare no effort to acquire that fundamental knowledge as early in his career as possible, but, having acquired that foundation, he will soon understand that each technical and aesthetic principle can and should serve in many different ways.

The intelligent teacher will begin early to search and experiment. Always on the foundation of the great main principles he will invent countless exercises for his students to bring out best the desired results in hands of different shape and strength. He will refrain from assigning printed exercises, with very few exceptions, knowing that the attention of the student will fasten rather on the printed notes than on the manner of playing them. He will be very sparing with assigning etudes; there are hundreds of beautiful pieces of music that should take their place.

All solid technique is based on natural physical laws, and on the dictates of plain common sense. Musicianship is a matter of logic, sense of symmetry, form and accuracy, a matter of taste, of articulate and expressive musical speech. Thus, in

technique as in musicianship the work of our mind must be our most active, most important tool.

The thinking teacher will give much of his time to developing the "listen to yourself" activity in his pupil. We must clearly understand that "hearing" is a passive, automatic function of our body, while listening is an activity of the mind. What we hear, we register, evaluate, criticize, we make mental notes for improvement.

Terminology

A most important tool in the equipment of the thinking and purposeful teacher is his terminology, the exact words he uses in every phase of teaching. In the child's, or older pupil's mind, words create a mental image, and to create the right image one must use the right words, exact, imaginative, expressive words.

All great and all good music is the expression of the composer's experience, a page of his emotional, intellectual and aesthetic life. In the process of study we relive that experience; it becomes part of our own life and experience. Therefore, the student should be exposed to, and experience, only good music even in the very early stages. I protest most vigorously against a statement, made some years ago by someone rather well known in music circles. That statement was: "What America needs is more bad music." You do not awaken love for the mountains, the sea, or the flowers through life in flat sagebrush country!

There exists a very general underestimation of the young student's capacity to react to genuine beauty. The reaction may not be one of intellectual understanding, but the student will feel and sense what is good and what is beautiful. If we believe that the young student is fully capable of reacting to good and beautiful music, if constantly exposed to it, and if we recognize the value of such music as a character influence, we will eliminate from our teaching repertoire the mass of insipid, meaningless, so-called "teaching pieces" which are clogging the market. Eliminate most kinds of "arrangements", pieces not written originally for the piano. Eliminate all "mutilated" music: themes extracted from major works, pieces "made easy" or abbreviated.

(Continued on page 17)

FOURTH SUPPLEMENT TO:

DOCTORAL DISSERTATIONS IN MUSICOLOGY

COMPILED BY HELEN HEWITT

A List Compiled by a Joint Committee of the Music Teachers National Association and the American Musicological Society (Denton, Texas, 1952). A "First Supplement" appeared in the May-June, 1953, issue of *American Music Teacher*; a "Second Supplement" appeared in the May-June, 1954, issue, and a "Third Supplement" appeared in the May-June, 1955 issue. Similar "Supplements", slightly augmented by material arriving too late for inclusion in *American Music Teacher* have appeared in the *Journal of the American Musicological Society* as follows: "Supplement (1953-1954) to Doctoral Dissertations in Musicology" in Volume VII (1954), pp. 131-140; "Supplement. (1955) . . ." in Volume VIII (1955), pp. 116-122.

PART I. COMPLETED DISSERTATIONS

University of California at Los Angeles

Marrocco, W. Thomas, "Jacopo da Bologna and His Works." 108 pp. text; 116 pp. music. (Ph.D., Music, 1952)

Published as *The Music of Jacopo da Bologna* (Berkeley and Los Angeles, The University of California Press, 1954), *University of California Publications in Music*, Vol. 5, xi, 162 pp.

Columbia University

Mann, Alfred, "The Theory of Fugue." 467 pp. (Ph.D., Music, 1955)

University Microfilms, No. 12,452.
Dissertation Abstracts, Vol. XV, No. 8, p. 1412.

Ringer, Alexander Lothar, "The Chasse: Historical and Analytical Bibliography of a Musical Genre." 441 pp. (Ph.D., Music, 1955)

University Microfilms, No. 11,467.
Dissertation Abstracts, Vol. XV, No. 5, pp. 843-844.

Florida State University

Agey, Calvin Buell, "A Study of the *Kleine Geistliche Concerte* and *Geistliche Chormusik* of Heinrich Schütz." 422 pp. (Ph.D., Theory, 1955)

University Microfilms, No. 11, 191.
Dissertation Abstracts, Vol. XV, No. 3, pp. 429-430.

Indiana University

Jesson, Roy Hart, "Ambrosian Chant: The Music of the Mass." 178 pp. (Ph.D., Musicology, 1955)

University Microfilms, No. 12,833.
Dissertation Abstracts, Vol. XV, No. 8, p. 1411.

Johnson, Mildred Jane, "The 37 Motets of the Codex Ivrea." 459 pp. in 2 vols.: Vol. I, Commentary; Vol. II, Transcriptions. (Ph.D., Musicology, 1955)

University Microfilms, No. 13,053.
Dissertation Abstracts, Vol. XV, No. 9, pp. 1627-1628.

MacClintock, Carol Cook, "The Five-Part Madrigals of Giaches de Wert." 921 pp. (Ph.D., Musicology, 1955)

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Dissertation Abstracts, Vol. XV, No. 8, pp. 1411-1412.

Morris, Robert Bower, "A Study of the Italian Solo Cantata before 1750." 197 pp. (Mus. Ed. D., 1955)

University Microfilms, No. 14,300.
Dissertation Abstracts, Vol. XV, No. 11, pp. 2234-2235.

Nordgren, Quentin Richards, "Texture: A Consideration of Spacing, Doubling, Range, and Instrumentation, Based Upon Selected Orchestral Works of Certain 19th-Century Composers." 388 pp. (Ph.D., Theory, 1955)

University Microfilms, No. 12,843.
Dissertation Abstracts, Vol. XV, No. 8, p. 1413.

Ogden, Wilbur Lee, "The Twelve-Tone Technique." (Ph.D., Theory, 1955)

Rogers, Helen, "The Development of a Concept of Modulation in Theory from the 16th Century to the Early 18th Century." (Ph.D., Theory, 1955)

Silber, John Joseph, "Aural Analytic Ability in Harmonic Dictation in Various Musical Media." 190 pp. (Ph.D., Mus. Ed., 1955)

University Microfilms, No. 14,668.
Dissertation Abstracts, Vol. XV, No. 12, p. 2542.

Helen Hewitt teaches at North Texas State College, Denton, Texas.

Walker, Mark Fesler, "Thematic, Formal, and Tonal Structure of the Bartok String Quartets." 387 pp. (Ph.D., Theory, 1955)

University Microfilms, No. 14,672.
Dissertation Abstracts, Vol. XV, No. 12, p. 2543.

Wessel, Frederick T., "The *Affektenlehre* in the 18th Century." (Ph.D., Musicology, 1955)

State University of Iowa

Bock, Emil W., "The String Fantasies of John Hingston (c. 1610-1683)." 2 vols.: Vol. I, xi, 251 pp., commentary; Vol. II, ii, 287 pp., thematic index and transcriptions. (Ph.D., Musicology, 1956)

Odegard, Edfield A., "The Current Status of the Symphony Band: The Medium and Its Music." 2 vols., viii, 519 pp. (Ph.D., Music Education, 1955)

University Microfilms, No. 14,136.
Dissertation Abstracts, Vol. XV, No. 11, p. 2235.

University of Michigan

Bryan, Paul Robey, Jr., "The Symphonies of Johann Vanhal." 2 vols., 524 pp. (Ph.D., Music, 1956)

Flower, John Arnold, "Giovanni Gabrieli's *Sacrae Symphoniae* (1597)." 2 vols., 370 pp. (Ph.D., Music, 1956)

Reddick, Harvey Phillips, "Johann Mattheson's 48 Thorough-Bass Test-Pieces: Translation and Commentary." 2 vols., 327 pp. (Ph.D., Music, 1956)

Rigsby, Oscar Lee, "The Sacred Music of Elzéar Genet." 2 vols., 679 pp. Vol. I, Historical and Analytical Study; Vol. II, Edition of Selected Works. (Ph.D., Musicology, 1955)

University Microfilms, No. 11,346.
Dissertation Abstracts, Vol. XV, No. 4, p. 605.

Stillings, Frank Stuart, "Arcangelo Corelli." 356 pp. (Ph.D., Music, 1956)

New York University Graduate School of Arts and Science

Lawry, Eleanor McChesney, "The Psalm Motets of Claude Goudimel." 234 pp. (Ph.D., Music, 1954)

University Microfilms, No. 11,939.
Dissertation Abstracts, Vol. XV, No. 6, p. 1082.

Marshall, George Ruffin, "The Harmonic Laws in the Works of Carlo Gesualdo." 200 pp. (Ph.D., Music, 1956)

Thurston, Ethel, "The *Conductus* Compositions in MS. Wolfenbüttel 1206." 2 vols.; Vol. I, Commentary, 231 pp.; Vol. II, Edition of the Music, 311 pp. (Ph.D., Music, 1954)

New York University School of Education

Levy, Ezekiel, "Sacred Music and the Festivals of the Catholic, Jewish, and Protestant Faiths." (Ed.D., Music Education, 1955)

Smith, Julia Frances, "Aaron Copland: His work and Contribution to American Music." 664 pp. (Ph.D., Higher Education, 1952) Published under the same title. (New York: Dutton, 1955), 336 pp.

Wiedman, Robert William, "Expressionism in Music: An Interpretation and Analysis of the Expressionistic Style in Modern Music." 487 pp. (Ph.D., Music Education, 1955)

University Microfilms, No. 12,248.
Dissertation Abstracts, Vol. XV, No. 7, pp. 1189-1190.

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*Allaire, Gaston G., "The French 'Chanson-Mass,' 1525-1575." (Ph.D., Musicology)

*Jaffé, Angela Maria, "The Cantatas of Johann Ludwig Bach." (Ph.D., Musicology)

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*Beikman, Donald R., "The Masses of Ockeghem: a Rationale beyond Stylistic Analysis." (Ph.D., Music)

*Marco, Guy A., "Zarlino on Counterpoint: an Annotated, Indexed Translation, with Introduction and Commentary, of Book III of *Le Istitutioni Harmoniche*." (Ph.D., Music) (Change of Title)

*Revitt, Paul J., "Attitudes and Practices of Editors Who Published Settings of Traditional Airs in the British Isles between 1750 and 1850." (Ph.D., Music)

Cornell University

*Rosen, Ida, "The Treatment of Dissonance in the Works of Josquin des Prez and His Contemporaries." (Ph.D., Musicology) (Change of Title)

Florida State University

*der Hovhannissian, Harpik, "Armenian Music for American Children." (Ed.D., Music Education)

*Murphy, Arthur L., "*Variorum Instrumentorum* of Johann Christoph Pezel." (Ph.D., Music Education)

*Murphy, Catherine, "Transcription and Study of Two Canonized Collections of Thomas Morley, 1597-1598." (Ph.D., Music Education)

*Prindl, Frank J., "A Study of Ten Original Compositions for Band Published in America Since 1946." (Ed.D., Music Education)

*Spratt, John F., "The Masses of Antoine de Févin." (Ph.D., Music Theory) (Change of Title)

The following subject is now released:

(Spratt, John F.) "The Piano Sonata Since 1900."

Harvard University

*Goldthwaite, Scott, "Rhythmic Patterns and Formal Symmetry in the 15th-Century Chanson." (Ph.D., Music)

*Hartz, Daniel L., "Instrumental Music and the Dance in the French Renaissance." (Ph.D., Music)

*Hughes, David Grattan, "A View of the Passing of Gothic Music: Line and Counterpoint, 1380-1430." (Ph.D., Music)

*Moe, Lawrence Henry, "Dance Music in Printed Italian Lute Tablatures from 1507 to 1611." (Ph.D., Music)

*Wicks, John Doane, "The Motets and Chansons of Pierre de Manchicourt: Some Salient Characteristics in the Art of Franco-Netherlandish Vocal Polyphony of the Mid-16th Century." (Ph.D., Music)

Indiana University

*Appleby, David P., "Stylistic Elements in the Music of Villa Lobos." (Ph.D., Theory)

*Brown, Samuel E., Jr., "The Motet, 1400-1475." (Ph.D., Musicology)

*Burke, James Robert, "A History of the Theory of Nonharmonic Tones." (Ph.D., Theory)

*Ellis, Mildred Katharine, "The Piano Character Piece and Its Treatment by French Composers of the 19th Century." (Ph.D., Musicology)

*Jesson, Ronald Francis, "Study of Third Relationship." (Ph.D., Theory)

*Jorgenson, Dale A., "History of Theories of the Minor Triad." (Ph.D., Theory)

*Leavitt, Donald, "The Rise of Monody in English Church Music." (Ph.D., Musicology)

*Ritchie, Thomas Vernon, "The Aural Perception of Melodic Lines." (Ph.D., Theory)

*Smith, Charles S., "A Study of Leonard Euler's *Tentamen novae theoriae musicae*." (Ph.D., Theory)

*Wise, Wayne W., "Change of Mode as a Harmonic Practice in the 19th Century." (Ph.D., Theory)

*Yates, Wilbur Hadley, "Audio-Visual Experiments in the Teaching of Harmonic Dictation." (Ph.D., Theory)

State University of Iowa

*Titus, Robert A., "The History of the Clarinet as a Solo Instrument before 1800." (Ph.D., Music)

*Van Nice, John R., "A Study and Edition of Selected Larger Works for Chorus, Orchestra, and Organ by William Boyce (1710-1779)." (Ph.D., Music)

(Continued on page 15)

WISCONSIN MUSIC TEACHERS ASSOCIATION CERTIFICATION PLAN

The third in a series of music teacher certification and accreditation plans.
Other plans will appear in future issues of *American Music Teacher*.

The Wisconsin Music Teachers Association Certification Plan:

- I. Recognizes three phases of a music teacher's professional life: training, experience, and self-improvement.
- II. Considers the present, but is designed for the future. Its provisions for certifying those already in the field will permit members to apply for certification on the basis of their present skills, and thus reconcile the need for professional standards with the principle of fairness to individuals who are past the time of study and examination taking. At the same time, it sets up provisions for entering into the profession and/or advancing in it which are comparable to the highest standards maintained elsewhere.
- III. Seeks to establish the principle that while performing and musical knowledge are indispensable prerequisites for good teaching, these, by themselves do not confer upon their possessors the ability or the privilege to teach. Thus the plan's requirements and its tests are predominantly concerned with those skills and those experiences which improve the teacher in order that his pupils may also be improved.
- IV. Recognizes the essential nature of a teacher's contribution to each phase of the student's development in music, and thus accords equal professional status to every qualified teacher, regardless of the grade level, or field of music in which he teaches.
- V. Aims to promote the recognition of the professional status of the teachers it qualifies and thus bring into being the profession of private music teaching. It establishes a required body of knowledge to be mastered, a set of requirements and awards for those wishing to enter the profession.

PROVISIONS

I. AUTHORITY

The music teachers themselves, acting voluntarily through the Wisconsin Music Teachers Association, constitute the authority for the issuance of the certificates.

II. ADMINISTRATION

A. The Wisconsin Music Teachers Association Certification Plan will be administered by the CERTIFICATION BOARD of nine members who will be appointed by the association's EXECUTIVE COMMITTEE. No more than two members may be chosen from the executive committee. The president of the association will be an ex-officio member of the board with voting power only in the case of ties.

B. The CERTIFICATION BOARD, as nearly as possible, shall be composed of representatives from the various areas of the state and shall represent the various fields of musical study.

C. The first CERTIFICATION BOARD shall have three members for one year, three for two years, and three for three years, and, thereafter, three members will be chosen annually for three year terms. A quorum of five members present will be necessary for any official action of the board. Lack of attendance at two consecutive meetings will automatically disqualify a person from membership on the board and the executive committee shall be empowered to select a new member to fulfill such unexpired term.

D. The CERTIFICATION BOARD shall appoint an ADVISORY COMMITTEE ON CREDENTIALS consisting of three persons from three recognized college faculties to assist them on questions relating to the evaluation of credentials that may be submitted.

E. No examination shall be required in any subject which has been successfully completed by the candidate in an institution which in the opinion of the ADVISORY COMMITTEE, is considered qualified to offer professional training.

F. The CERTIFICATION BOARD shall provide suitable notice throughout the state that certification procedures have been established. No certificate shall be issued until this notice to the music teachers at large has been given.

G. The CERTIFICATION BOARD shall provide all necessary forms, certificates, examination facilities (including examining committees); determine the amount of fees; and attend to all other matters pertaining to the certification of private music teachers.

III. TYPES OF CERTIFICATES

A. The PROVISIONAL CERTIFICATE will permit a candidate with proper preparation, but with no experience, to receive a Wisconsin Music Teachers Association Certificate to teach on the basis of this preparation.

B. The CERTIFICATE OF EXPERIENCE recognizes the candidate's proficiency as a teacher and is awarded on the basis of a successful demonstration of this proficiency.

C. The CERTIFICATE OF PROFESSIONAL ADVANCEMENT recognizes the candidate's efforts, by extended study and other means of self-improvement, and by a distinctive contribution to the field of music education, to attain to a higher level in the profession.

Certificates shall be awarded in the various areas of music instruction, after the requirements for the certificates, as stated below, have been met. Successful candidates will be certified by the association as qualified teachers of piano, organ, voice, violin, other string and wind instruments, and in music-kindergarten.

A person may be a candidate for a certificate in more than one area of instruction and upon qualifying, receive the association's certificate in more than one area of instruction.

REQUIREMENTS FOR CERTIFICATES

I. The PROVISIONAL CERTIFICATE

A. For association members on the date of ratification, this certificate may be given, without examination, upon application, provided that his membership is in good standing on the date of issuance. This provision does not apply to any person who became a member of the association after the date of ratification of this plan on October 11, 1954.

B. For those who became members after date of ratification, the requirements for the Provisional Certificate are:

1. The candidate shall be 21 years of age or over.
2. He shall have had at least a high school education or the equivalent.
3. He shall have had at least one course in teaching methods and materials at the college level, in his major field. A candidate without this course shall take a comprehensive written or oral equivalency examination.
4. He shall have had at least the equivalent of two years of standard conservatory curriculum, as specified in the bulletin of the National Association of Schools of Music. This must include harmony, keyboard harmony, ear-training and/or sight-singing, music literature and history, repertoire, and study in the applied major field in which he wishes to be certified to teach. An examination in any of these studies may be required by the CERTIFICATION BOARD, subject to the provisions of paragraph E under the heading, ADMINISTRATION.

C. The PROVISIONAL CERTIFICATE shall be good for a period of five years, and upon proof of extenuating circumstances, have a two year renewal privilege, after which time it will be void and the candidate will be dropped from the association's list of certified teachers.

II. The CERTIFICATE OF EXPERIENCE

A. This certificate may be given upon application, without examination, to all members of the Wisconsin Music Teachers Association who have completed twenty years of teaching on the date of ratification (October 11, 1954). This shall be attested to by a complete biographical statement with the signatures of two references. These provisions

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MTNA 1956 Western Division Convention

March 2-6, Phoenix, Arizona

by Amy Olmsted Welch

WESTERN Division proved that teachers CAN get away in the middle of the winter for a convention! March 2, 1956 they converged by air, by train, and by auto on Phoenix, in the Valley of the Sun, and enjoyed refreshment of body, mind, and spirit in the days that followed. Amy Olmsted Welch, President, with the help of the two chairmen, Mrs. Miles Dresskell and Victor H. Baumann, and Dixie Yost, publicity chairman, directed the work of many co-workers in carrying out well-integrated plans.

It was a different convention! The social events and meals each took place at a wide variety of locations. Cars were always waiting to transport delegates, and smiling Arizonians could not do enough to see that everyone had a chance to view the beauties of their glorious Sun Valley.

From the first evening, spent at Bud Brown's Barn, a famous resort where a truly western barbecue was served far out in the country, to the concluding luncheon hosted by the Federation of Music Clubs, some twenty miles out on Camelback Road, it was one great adventure in expectation. At the Barn, the program consisted of native ceremonial dances done by Indian boys from St. John's Mission School in traditional feather regalia which gave a quaint charm to the wild-west decor, and an insight into a culture old before the time of Columbus. Square dances, participated in by delegates, after demonstrations by Devils and Dames Square Dance Club of Arizona State College, put everyone on a first name basis from that time on.

Phoenix College, a municipally owned junior college, was opened to the convention and every necessary facility made available.

Local committees of teachers and PTA members were in generous supply to help the first day when a Mexican luncheon was served at West High School where the All-State Piano Festival was held. Five hundred and fifty young pianists in teams

and age groups played thirty pianos in a program that was well executed. They had worked for this feature all year, and their creditable performance was a testimony to the careful preparation in each studio.

Dr. and Mrs. Karl O. Kuersteiner and S. Turner Jones were honor guests representing the National Officers. They added immeasurably to the success of the convention.

State projects, participated in by panels from each state proved most informative. Washington Musicians had to schedule a second session. Music Educators, represented by Dr. O. M. Hartzell, President of Northwest Conference of MEA headed the panel. Frederic Belazs, of The Tucson Symphony Orchestra, spoke on general music interest in the community, and how to stimulate it. Mary Elizabeth Whitner, educational consultant, gave a valuable lecture in the voice section.

Opera

Opportunities for the vocal student through opera work-shops were presented on an evening program. Two operas under the direction of Dr. David Scouler of Arizona State College at Tempe were given by young people in the vocal department. Each showed a fine sense of professionalism. The operas were *The Maid as Servant* by Pergolesi, and *A Quiet Game of Cribble* by Kalmanoff in its first presentation west of the Mississippi. Dr. Paul Moses, Clinical Professor at Stanford University Medical School lectured on the "Psychology of Opera", opening many new phases of information concerning opera.

Dr. Alice Ehlers, Professor of Music at The University of Southern California, was a featured performer in a harpsichord recital and lecture on "Interpretation of 18th Century music". Mme. Elinor Altman, Professor of Music at The University of Arizona, gave an exhaustive explanation of her years of study on the problems of memory. Mr. E.

Power Biggs of Boston gave a highly enjoyable organ concert to a capacity audience.

Dorothy G. Knowlton of Berkeley, California, lectured twice on junior piano methods and materials. Mrs. Emma Grossmueller, author of a book on *Improvisation* spoke on how this can be employed to heighten interest of students of both classical and popular music.

Three piano programs of high artistic merit were played by the following: Lillian Pettibone, Portland, Oregon; John T. Moore, University of Washington; and Henri Arcand, Erie, Pennsylvania; the latter a complete contemporary program including the Hindemith *Sonata No. 1*.

Another high spot of the Convention was the full length concert of the Irish Festival Singers, substituted overnight for the Kroll String Quartette. The Quartette was cancelled on account of illness, but the securing of the Irish Festival Singers was a great credit to the Arizona State College at Tempe Concert Committee, and to Mrs. Miles Dresskell, who worked around the clock to make the arrangements.

Many fine programs were given by students. The first morning the Phoenix Symphonette, composed of about seventy grade school pupils opened the convention under their director, Eugene Lombardi. The music at the banquet was given by the Phoenix Youth Symphony, Dr. Leslie Hodge, Conductor and Miles Dresskell, Assistant Conductor. A Percussion En-

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NEW PRESIDENT OF MTNA WESTERN DIVISION



Mrs. Henrietta McElhenny of Spokane, Washington.

Values of Music for Daily Living

by Jeannette Cass

ART is not a dispensable luxury. It is not just for the wealthy or the retired businessman who uses it to entertain himself in his later years. It is not an adornment or an extra in our lives. It should be, and is, an integral part of living. Anyone who exists without art is not really living. Art is a serious business, not an entertainment. Unless one realizes the beauty in art there is no deepening of the human spirit. Of course many of our artists, or art lovers, are to blame for the lack of willingness of the layman to wish to accept or to include art in his daily living. Many artists interpret art as "art for technic's sake" and only enjoy it for the opportunity it affords for criticism of another's performance or for the criticism of some new work.

Art is not a technical skill. Music is the art which appeals directly to our hearing and thus affects our emotional life. When any certain composition is heard, the listener responds to it according to his own cultural background and knowledge. If no education has been given in developing an understanding of good music, then the hearer on listening to a Brahms *Symphony* will find that he cannot appreciate the sounds he hears, and the music seems meaningless and barren in its structure. On the other hand, if the listener has studied and made an effort to understand the intricacies of the art, he will find the same composition which failed to give beauty and inspiration to the uneducated listener, is one of great beauty and a work vital in structure and inspiration.

There is nothing wrong or dull with "long-haired" music. The "wrong" comes from the uneducated, and most often the "too-lazy" listener who does not wish to "pay the price" of being able to enjoy "long-haired" music by educating himself to enjoy the great works of art. It is not the

music that is barren, but the listener who is barren. Our emotional response to anything depends on what we are, what we have educated ourselves to be, what our experiences have been, and how our knowledge of culture has been developed. If we read nothing but cheap, emotional literature, such as romantic, vulgar love stores, then our appreciation of great works of literature, of great poets such as Goethe and Heine, will be negligible. Likewise, if all we hear in music is bebop, blues, and jazz, then our understanding of the masters, Bach, Beethoven, and Brahms will be impossible.

The beauty of art is there for you to appreciate, if you will pay the price to enjoy it. No one else can do this for you. Only by your making an effort to enjoy the best in literature, painting, and music, can you gain an appreciation of the arts.

Abundant Life

Music deepens and refines the personal spirit when it is true music. What an inner resource of joy we obtain from the last movement of Beethoven's *Ninth Symphony*; the love music of *Triton and Isolde*; or the last movement of Brahms' *C Minor Symphony*! Upon hearing these works, the listener finds words inadequate to express the personal emotion the music has aroused. How unfortunate the person is who brushes aside these great works and calls them "high-brow," "long-haired" and boring. When I encounter a student in our high schools or colleges today showing this attitude toward the great works of art, my heart bleeds for him in his great ignorance and lack of education for appreciation of these works, whether the fault be his own for his ignorance or that of his parents or teachers. In his ignorance of, and his dismissal of these works, he tosses aside a way to abundant living and takes in its place an empty, superficial form of living. What is much worse, he

has no conception of the loss he has, and, if he ever does realize it, it is almost too late in his life to remedy the situation.

Music is the most personal and the most social of all the arts. This so-called blasé student lacks the real personal satisfaction and growth that comes from discipline created within himself by educating himself to appreciate a great art, and he lacks the ability to converse and share great inspirations evolving from great works of art with other students who have these enjoyable experiences. Music unites people. How thrilling after an inspired performance of a great work, to gather together with other lovers of music and express one's common state of feeling of exultation of the performance; feeling the same mood with others, and giving expression to the delightful moments of highest artistry in the performance!

What greater enjoyment is there than being part of an orchestra performing a great work under an inspired conductor and producing an inspired performance along with the other members of the organization? Again, how barren the lives of those who cannot experience these great moments because they are too lazy to learn to appreciate the art or too lazy to discipline themselves in the necessary hours of practice needed in order to gain adequate technic to become a member of such an organization!

I am so disgusted with the attitude held by so many school superintendents that music is extra-curricular and not deserving of a place in the school curriculum. It is a great mind trainer and anyone who studies it seriously soon learns the truth of this statement. It is a great disciplinarian as no member of an orchestra, band, or chorus can be an individualist during the performing of a composition. Any member of the organization must be ready to lead out on a part in the composition

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when it is his responsibility to do so, and at the same time he must be able to subordinate his own desires to the good of the entire organization when the music requires him to do so for the sake of an artistic performance. Music is not a fad, frill, or fancy, but the best means of cultivating character and culture in the student today.

It is the duty and responsibility of all teachers, and especially of you students, the future teachers, to keep the citizens in your communities, the parents of your future students, and your teacher colleagues, constantly aware of these values. Do not assume that they realize these truths, for, unfortunately, they do not. If they did, they would not stand for the performance of so much cheap music on our radio and television programs. They would not increase the sales of the jazz, bebop, and hill-billy music that is purchased by the thousands of copies of records and sheet music today.

You, the students of today, know these non-"good music lovers." They are your classmates in your colleges, universities, and high schools. Get acquainted with them and find out WHY they are interested in hearing only noise and jazz. From this information you can then understand why they do not share your love for the classics, and use this knowledge in planning your own teaching program so that your students will not join this non-interested class of students when you are the teacher. You teachers of the future should do a better job of teaching than those who were your teachers because you have more facilities for your work, better recordings, better music materials published, and better opportunities given to you to study.

Educating Parents

Will you be interested in finding out the type of programs your students will be listening to? Will you be interested in trying to influence them to listen to the best type of programs on television and radio? Have you thought of a plan to interest the parents in listening to worth-while programs too, so that the children in the home will have an opportunity to listen to good programs? Part of your teaching will be in educating the parents of your students as well as the educating of the students. Are you going to influence your students

to purchase for themselves good record collections? Remember there is more to teaching than just the daily lesson!

Since organization and unity are vital to strength, it is necessary for you, the future music teacher, to belong to a professional organization such as the Music Teachers National Association in order to gain ideas, inspiration, and practical help from the convention programs and the articles in *AMERICAN MUSIC TEACHER* magazine. It is in such an organization that the experiences of other teachers are shared with you, and all are working together for the best interest in educating a public to realize and appreciate the greatness of music in its daily life.

Attitudes

We must realize that far too many people are in the group that scoffs and scorns at all good things in art. These are the forces of ignorance and illiteracy. Deprived of the opportunity, or too lazy to acquire any pleasure from good music in their own youth, they refuse to appreciate the values of good music for the youth today. Unfortunately some of our teachers are governed by the forces of inertia and indifference. They refuse to cooperate with their fellow members in a profession, and some are too lazy to investigate, experiment, and devise better methods for their teaching. As a future teacher are you availing yourself of every opportunity to learn of the most interesting and worthwhile materials to use in your future work? Because you and your attitudes are the most vital factors among all the forces to promote progress in artistic appreciation, you must begin to make plans to evaluate your work and determine your course of teaching. Begin now to marshal all your energies into a thorough preparation for your life's work. This preparation must be made now while you are still a student, where you have the opportunity to learn of all the materials you will need and to obtain advice from all members of the faculty in the school you are attending. Consult with these teachers and glean all the information you possibly can before setting out to do your own teaching.

A great many of our American youth still receive no organized music instruction. Every state is clamor-

ing for GOOD music teachers, both in the public schools and as private teachers in a community. We still have a long way to go before we are a musical nation, especially a nation with appreciates music as an *art*. Unfortunately a great deal of our teaching time and effort have been concentrated on the spectacular aspects of music; upon a superior kind of animal training to promote personal showmanship; upon the winning of superior ratings, blue ribbon awards; for competition for large scholarships in our music schools, instead of a growth and appreciation for the best music the students perform. Our sense of values of "What is the aim of good teaching?" is getting a little off balance. We have sacrificed the spiritual values of music and all art for visible signs of ribbons, plaques, pins, and money in the form of scholarships. How limited is the artist pupil in his acquaintance with musical literature when he has rehearsed *ad infinitum* until he memorized the few annual contest numbers? Is it right that our music students with talent should be exploited rather than developed? I am afraid that many of us might be accused of such teaching today both in the public schools and in the private studios. Why not give all students a love of the art rather than obtain professional standards at too early an age in order to obtain a superior rating at a contest?

An Indictment

If this indictment were not true, then why do so few of our college students interest themselves in any kind of music save swing music? Why do half the student body in our colleges fail to attend a concert on the concert course even when the concert features a noted symphony orchestra or a concert artist of the first rank, and especially when the activity ticket purchased at the beginning of the school year admits him to the concert without any further payment? WHY have we not awakened in these students a desire to hear good music? After all they have been attending our public schools for twelve years. Is that not long enough to give them some appreciation of this great art? Where have we failed in influencing them to choose the best in art for

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FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATE

Texas	June 7-9, Hilton Hotel, El Paso
Oregon	June 27, Portland
Washington	July, Whitworth College, Spokane
California	July 8-12, El Cortez Hotel, San Diego
Montana	July 22-27, Missoula
Florida	October 28-30, Rollins College, Winter Park
Missouri	January, 1957, Columbia
Arkansas	1957, Hot Springs

DIVISIONAL

East Central	February 16-19, 1958, Hotel Nicollet, Minneapolis, Minnesota
West Central	Denver, Colorado
Western	July, 1958, Montana State University, Missoula, Montana

NATIONAL

February 10-13, 1957, Hotel Congress, Chicago, Illinois



by Esther Rennick

THE Alabama Music Teachers Association met in Birmingham for their annual one-day Workshop, March 22, 1956, at Seals Salon. The meeting was important for outstanding decisions, a very fine report from the Southern Regional Convention, a general discussion of teacher problems which have to do with ethics, practice problems, make-up lessons, and tuition in advance.

The gathering was also relaxing because of the truly beautiful music. Andy Gainey, nationally known operatic star who recently joined the Birmingham Conservatory of Music faculty, gave a program. Mrs. Janie

Speir, our Dean, played part of a program she gave in Greenville on her seventy-fifth birthday. Witold Turkiewicz, Associate Professor of Music at Howard College, and Everett Pittman, Conservatory faculty member, gave beautiful piano interludes. Sam Batt Owens discussed organ repertoire for young students, and Hugh Thomas, Dean at Birmingham Conservatory of Music, discussed "Beauty of Worship Through Music."

Mrs. Anne Cook Kilgore, Jasper, was elected President; Rebecca Sandlin White of Alexander City, and Grace Mangum, Montgomery, were elected Vice Presidents.

A very definite step was taken to set up a method of helping private teachers with make-up lesson problems. A committee was appointed to draft letters to parents, which will acquaint them with the forgotten fact that teachers no longer sell individual lessons, but are engaged in giving the pupil a music education.

Other ethical problems are being put before the teachers and parents,

which will tend to give the teacher better working conditions. Several members of the Association have educated the parents of their pupils regarding the necessity of music teachers to attend workshops and conventions without making up lessons or losing their salary. National holidays which the schools observe are to be included in the parent education plan. Our Association members feel that these things are very important to the private teacher, and we are working to bring them about for all members of the Association.

Other members who took part in the program were: Alma Stockmar Hall of Shades Valley High School, Birmingham; Richard Collins, voice teacher at Alabama Polytechnic Institute; Helen Hixon, private teacher of Selma; Mrs. Clinton B. Haines, President of Birmingham Music Teachers Association; Mrs. J. M. Murray, Birmingham College of Music; Hubert Liverman, Head of Music Department, Alabama Polytechnic Institute, Auburn; and Emerson Van Cleave, State Supervisor of Music. President Eleanor Abercrombie presided at the meeting.



by Hardin Van Deursen

LEIGH Gerdine, Blewett Professor of Music at Washington University in St. Louis, and Chairman of the Music Department there since 1950, addressed the Missouri after-

luncheon gathering at the Hotel Savery in Des Moines, Iowa, Tuesday, February 21 as a part of the general program of the West Central Division Convention. Dr. Gerdine made an interesting as well as scholarly talk on "New Forms in the Music of Bartok: Their Shape and Their Necessity". He was introduced by Mabelle Holding Echols, MTA President, who spoke of the speaker's previous college faculty appointments at the Mississippi State College for Women, and Miami University in Oxford, Ohio, and cited his several extracurricular musical activities in St. Louis. The audience was not large but was most appreciative and attentive.

At the MMTA Executive Council session, at the Hotel Savery, Des Moines, Iowa, Sunday evening, February 19, the following committee appointments were announced by the President: Nomination: Herbert Gould, Evelyn Marshall, Amber Powell; MMTA News: Fred Duffelmeyer, Karl Webb, Leon Karel, Hardin Van Deursen; Junior Piano: Marie Guengerich; Missouri Composers: O. Anderson Fuller, Frank Arnhold, Kenneth Dustman; Resolutions: Floella Farley, Kenneth Miller, Isobelle Schroeder; Auditing: Garland Young, Betty Tyler, Hugo Hagen; Membership: Theresa Sale, Leigh Gerdine; Convention: Merrill Ellis; Approved Editions: Leo Miller, Ernst Krohn, Robert Adams; and Constitution and By-Laws: Edna Lieber, Robert Adams, Rogers Whitmore.



by Mabel L. Prager

THE Texas Music Teachers Association will hold its annual convention in El Paso, Texas, on June 7, 8, 9, with headquarters at the Hilton Hotel.

Pianist Dalies Frantz and members
(Continued on page 14)

TO APPEAR AT TEXAS MTA CONVENTION



Accordion Symphonette, Karl Johnson, Director.



Texas MTA President, Dr. Roy J. Johnson of Austin.



Program Chairman, Rachel Kent of Beaumont.



Dorothy Learmonth of El Paso. Chairman of a panel on organ music for a two-manual instrument.



Convention Chairman, Mrs. Reuben Mutnick of El Paso.



Joanne Curnutt of Temple in charge of a four-piano ensemble.



Gene LeClair Hemmle to give choral demonstration and lecture.



John L. Carrico to lead a panel discussion on "Selected Problems of the Teacher of Wind and Percussion Instruments."



Ralph Briggs, El Paso composer, co-host at an autographing party.

TEXAS

(Continued from page 13)

of the University of Texas String Quartet will perform. Mr. Frantz, Professor of Piano at the University of Texas, has been an important figure on the concert stage in this country and Europe for many years. With the string players he will perform the Schubert Trout Quintet.

Alfio Pignotti, another University of Texas faculty member and former concert master of the San Antonio Symphony Orchestra, will perform with the Texas Western College Orchestra, with Abraham Chavez conducting. Loraine Merrill, faculty member of the Texas Western College, will perform Franck's *Symphonic Variations* with the orchestra. Pignotti will play Mozart's D Major Violin Concerto.

Dr. Ian Mininberg, Editor of the magazines *Keyboard Junior* and *Young Keyboard*, will conduct a music quiz over KROD-TV. Contestants will be Student affiliates of the Association, who will have a special day, June 7, set aside for them. On that day there will be a breakfast featuring the accordion music of the Symphonette, directed by Mr. Karl Johnson. Later there will be a performance by the El Paso Youth Symphony, directed by Abraham Chavez, and the All-City Band, directed by Ross Capshaw.

An autographing party will be held at the Hilton Hotel to introduce Texas composers. Mrs. Lydia Kircher and Mr. Ralph Briggs, El Paso composers, will be hosts.

Friday session, June 8, will open with a four-piano ensemble, directed by Miss Joanne Curnutt, Director of the Temple School of Music, Temple, Texas. The student performers for this group are being selected from the entire state. Elementary, intermediate, and advanced pianists are included, with two numbers to be presented by each level of advancement.

Dr. Gene Hemmle, Head of the Department of Music at Texas Technological College, Lubbock, will conduct a choral lecture and demonstration on Saturday, June 9. He was formerly a member of The Robert Shaw Chorale. This year he was director of the 750-voice Tennessee All-State Chorus.

The banquet speaker will be Dr. Duane H. Haskell of Arkansas State

College, Vice-President of the Music Teachers National Association.

The entire convention will be conducted by Dr. Roy Johnson, Austin, President of the Texas Music Teachers Association. Convention Chairman is Mrs. Reuben Mutnick, El Paso.

Panel discussions and demonstrations will be conducted as follows:

Voices: Dr. E. A. Thormodsgaard, Head of the Music Department, Texas Western College. He will discuss the monotone problem.

Strings: Mr. Dale Brubaker, Wichita Falls, Texas.

Piano: Mr. Robert Hoffman, President of the Amarillo Music Teachers Association and Dean of the Musical Arts Conservatory in Amarillo, Texas.

Orchestra: Mr. Orlando Barera, Conductor of the El Paso Symphony Orchestra, El Paso, Texas.

Winds: Dr. John Carrico, Director of Bands, Texas Western College.

Organ: Miss Dorothy Learmonth, organist of First Presbyterian Church, El Paso, Texas, and Dean of Sunland Chapter of the American Guild of Organists.

TEXAS CONVENTION PERFORMERS



Loraine Merrill to perform Franck's *Symphonic Variations*.



Robert Hoffman of Amarillo, in charge of piano demonstrations and panel discussions.



Abraham Chavez, Jr. to conduct Texas Western College Orchestra.

TEXAS MTA EL PASO CONVENTION PARTICIPANTS



Mrs. Lydia Kircher, El Paso composer, co-host at an autographing party.



E. A. Thormodsgaard, to discuss the monotone problem.



by J. Ellwood Jepson

THE Utah Music Teachers Association Executive Committee met as guests of J. Ellwood Jepson, State President, in the Gold Room of the Beau Brummel restaurant, Thursday evening, March 28th.

The agenda included: (1) Plans for "Affiliation Dinners" in Ogden and Salt Lake in the near future with Mrs. Grace N. Wright and Mrs. Beverly J. Pond appointed as chairmen, respectively. (2) Review of events and instructions received at the recent Music Teachers National Association Western Division Convention held in Phoenix, Arizona. (3) Discussion of the Piano Festival idea. (4) Discussion of Certification and accreditation for teacher members of the Association. (5) Outline of coming events.

The evening was voted a complete success.

Those in attendance were: Mr. J. Ellwood Jepson, President; Mrs. Alta Garner, Secretary; Mrs. Grace N. Wright, Treasurer; Mrs. Helen House, Delegate, accompanied by her

husband, Mr. W. M. House; Mrs. Beverly Pond, Board Member, accompanied by her husband, Mr. F. S. Pond, and Mrs. Grace Whipple, Board Member.

EDITORIAL

(Continue from second cover)

National Office will not only help himself, but will also assist MTNA in its efforts to keep its members informed on the best sources for supplies, equipment, and other needs.

UTAH MTA EXECUTIVE COMMITTEE BANQUET



Left to right: President J. Ellwood Jepson, Secretary Alta Garner, Mrs. and Mr. F. S. Pond, Treasurer Grace N. Wright, Mrs. and Mr. William House.

DOCTORAL DISSERTATIONS

(Continued from page 7)

University of Michigan

- *Boroff, Edith, "The Instrumental Works of Jean-Joseph Cassanica De Mondonville." (Ph.D., Music)
- *Farndell, Gordon H., "The Organ Magnificat in the 17th Century." (Ph.D., Music)
- *McCluer, Richmond H., "The Keyboard Concertos of Johann Christian Bach." (Ph.D., Music)
- *Preston, Robert E., "A Stylistic Comparison of the Machaut and Tournai Masses." (Ph.D., Music)
- *Rarig, Howard R., Jr., "The Chamber Music of Antonio Vivaldi." (Ph.D., Music)
- *Reilly, Edward R., "Johann Joachim Quantz's *Versuch einer Anweisung, die Flöte traversiere zu spielen*: A Translation and Study." (Ph.D., Music)

New York University Graduate School of Arts and Science

- *Main, Alexander, "The Sacred Music of Costanzo Festa." (Ph.D., Music)
 - *Perle, George, "Serial Composition and Atonality." (Ph.D., Music)
 - *Thomson, James C., "The Life and Works of Firmin Caron." (Ph.D., Music)
- The following subject, listed in "Supplement (1953-1954)" is now released:
(Seder, Theodore.) "Musical and Sound Instruments of the Northwest Coast Indians."

New York University School of Education

- *Burne, Rev. Martin J., "Mass Cycles in Early Graduals." (Ph.D., Music Education)
- *Landow, Victor, "The Harmonic Theories of Paul Hindemith in Relation to His Practice as a Composer of Chamber Music." (Ph.D., Music Education)

University of North Carolina

- *Davis, Bertran, "The Works of Johannes Vincenet." (Ph.D., Musicology)
- *Mixer, Keith, "Johannes Brassard and His Works." (Ph.D., Musicology)
- *Monroe, James F., "Italian Keyboard Music in the Interim between Frescobaldi and Pasquini." (Ph.D., Musicology)
- *Vom Lehn, Edgar, "The Cantatas of Erlebach." (Ph.D., Musicology)

Northwestern University

- *Breihan, Robert, "The Organ Works of Samuel Scheidt (1587-1654)." (Ph.D., Music)
- *Chiuminatto, Anthony, "The Liturgical Works of Baldassare Galuppi." (Ph.D., Music)
- *Mitchell, Francis H., "The Piano Concertos of Johann Nepomuk Hummel." (Ph.D., Music)
- *Pankratz, Herbert, "The Male Voice in German Choral Music in the Baroque Era." (Ph.D., Music)
- *Pernecky, Jack M., "The Historical and Musico-Ethnological Approach to the Instrumental Compositions of Béla Bartók." (Ph.D., Music)
- *Wathen, Lawrence, "Dissonance Treatment in the Instrumental Music of Samuel Barber." (Ph.D., Music)

University of Pennsylvania

- *Colucci, Matthew, "Contemporary Theoretical Systems in

Selected Works of Krenek, Hindemith, and Piston." (Ph.D., Theory)

University of Rochester Eastman School of Music

- *Applegate, Joan S., "The Henry Lawes Autograph Manuscript: British Museum, Loan 35." (Ph.D., Musicology)
- *Astrakillo, Corbelita, "A Study and Evaluation of the Development of Music in the Philippines in the First Half of the 20th Century." (Ph.D., Theory)
- *Bailey, Jerry, "The Pianistic Style of the Rachmaninoff Second Piano Concerto." (A.M.D., Performance and Pedagogy)
- *Morgan, Phillip, "Use of the Piano in Four Contemporary Trios for Piano, Violin and Violoncello." (A.M.D., Performance and Pedagogy)
- *Mother Catherine Agnes Carroll, "Percy Goetschius, an American Theorist." (Ph.D., Theory)
- *Sister Mary de la Salle McKeon, "Stylistic Tendencies in Mid-20th Century American Piano Music." (Ph.D., Theory)

University of Southern California Department of Musicology

- *Lamont, Herbert Harry, "The Music of John Shepherd." (Ph.D., Musicology)
- *Lamp, Hans, "Michael Praetorius' *Syntagma Musicum, Tome III*." (D.M.A., Performance Practices: Conducting)
- *Remsen, Lester, "Performance Problems in Music Composed for the Natural Trumpet." (D.M.A., Performance Practices: Trumpet)
- *Stroud, Paul, "The Ravenscroft Psalter." (D.M.A., Church Music)
- *Wilcox, Glenn, "Jacob Kimball: American Music Educator." (Ph.D., Musicology)
- *Young, Robert, "A Study of Baptist Hymnody in America." (D.M.A., Church Music)

University of Southern California Department of Music Education

- *Fukuda, Hana, "An Investigation of the Similarities of Lullabies to Intercultural Understandings." (Ed.D., Music Education)
- *Haderer, Walter L., "Unpublished Sinfonies of the Mannheim School Composers and Their Contemporaries to be Used in the Training of School Instrumentalists." (D.M.A.)
- *Kultti, Karl R., "The Historical Development of Strings for Bowed Instruments." (D.M.A.)

Union Theological Seminary

- *Neve, Paul, "The Contribution of the Lutheran College Choir to Music in America." (Doctor of Sacred Music)

University of Wisconsin

- *Pautz, Zane W., "Mysticism in Music." (Ph.D., Music)
- *Wagner, Lavern E., "The Eight Masses of George de la Hèle." (Ph.D., Music)

*Dissertation in progress.

WISCONSIN CERTIFICATION

(Continued from page 8)

apply only to those persons who were members of the association on the date of ratification and who are members in good standing on the date of issuance.

B. For association members who have not completed twenty years of teaching and for all applicants becoming members after October 11, 1954, the requirements for the CERTIFICATE OF EXPERIENCE are as follows:

1. The candidate shall be 26 years of age or over.
2. He shall have had at least five years of teaching experience. This shall be attested to by a statement with the signatures of two references.
3. He shall submit several pupils for demonstration to an examining committee, selected by the CERTIFICATION BOARD.

Suggested type of examination for piano:

- a. Performance—At least three compositions must be performed by each student, all of which are to be from memory.
- b. Reading—Materials used for sight reading test will be one or two grades below the performing level.
- c. Musicianship—Knowledge of, and ability to play scales, chords, arpeggios, etc. at the level of the student's advancement. Other skills, such as playing by ear, improvising, playing an instrument other than the major one, will be considered and credited, as well as other experiences which indicate that the student is gaining musical background.

Examinations for fields other than piano shall be similar and the equivalent of the above.

4. The candidate shall have had at least a high school education or the equivalent.
5. He shall have had at least one course in teaching methods and materials, at the college level, in his major field. A candidate without this course shall take a comprehensive written or oral equivalency examination.
6. He shall have had at least the equivalent of two years of standard conservatory curriculum, as specified in the bulletin of the National Association of Schools of Music. This must include harmony, keyboard harmony, ear-training and/or sight-singing, music literature and history, repertoire, and study in the applied major field in which he wishes to be certified to teach. An examination in any of these studies may be required by the CERTIFICATION BOARD, subject to the provisions of paragraph E under the heading, ADMINISTRATION.

C. The CERTIFICATE OF EXPERIENCE for the MUSIC-KINDERGARTEN and/or PRE-SCHOOL MUSIC TEACHER.

1. The candidate must be 21 years of age or over.
2. He must have had several years of teaching experience.
3. He must be a member of the Wisconsin Music Teachers Association in good standing.

4. He must submit for pupil demonstration, several groups of children of different ages. The candidate will be expected to demonstrate the various technics of teaching music to young children, the results of his teaching and his competency in class management.
5. His educational background must be the same as stated in paragraphs 4, 5 and 6 under the regular CERTIFICATE OF EXPERIENCE.

D. The awarding of the CERTIFICATE OF EXPERIENCE is not contingent upon the receipt of the PROVISIONAL CERTIFICATE.

III. The CERTIFICATE OF PROFESSIONAL ADVANCEMENT

- A. 1. The candidate shall be 31 years of age or over.
2. He must hold, or qualify to hold, the CERTIFICATE OF EXPERIENCE.
3. He shall submit several pupils for demonstration to an examining committee, selected by the CERTIFICATION BOARD. The examination shall be similar to that for the CERTIFICATE OF EXPERIENCE except that each of the students presented must score a rating of B or better.
- B. Candidate's background.
 1. He shall be required to submit evidence that he has taken at least 15 courses, or the equivalent, in music, music education and related courses, beyond those required for the CERTIFICATE OF EXPERIENCE. A Master's degree in music or music education from an institution recognized by the ADVISORY COMMITTEE will automatically satisfy this requirement. The candidate may qualify, however, by presenting a record of a combination of school, private study, festival or concert participation and other educational experiences.
 2. He shall be required to present evidence that he holds, or has held, an office or important committee assignment in a civic music or music teachers organization.
 - a. This provision shall not apply to members of religious orders whose rules do not permit them to fulfill such assignments.

WISCONSIN MUSIC TEACHERS ASSOCIATION CERTIFICATION PLAN as ratified at the state convention in Madison, Wisconsin, October 11, 1954.

LeRoy Umbs, Chairman
Committee on Certification
Sub-committee on evaluation at the convention:
Stella Kayser, Madison
Mrs. Reuben Tower, Kenosha
LeRoy Umbs, Milwaukee

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BOLEN

(Continued from page 2)

a series of double turns around the Emperor to render him homage and respect. Following this, Leopold joined in executing additional curvets and caracoles.

The *allemande* played by more than a hundred stringed instruments changed the spirit of the show considerably. To this slow music all the horses moved in a serious yet majestic walk in the steps of the dance. While this was going on four horsemen were performing feats of high jumping in the center of the stage. As the *allemande* was repeated, guards and lackeys took their places around the Emperor. When the *allemande* came to a close the uniform movements of the groups became disorganized to prepare for the *saraband* that was to follow.

A giant star was formed as the first section of the *saraband* ended. In the center of the star was Leopold

performing curvets. During his performance the squadron leaders galloped among the horses in uniform diagonals. At a certain place in the music everyone stopped, except four jumping horsemen who continued their antics in front of the new Empress. These antics of the horses were executed to the rhythm of the music. As the last section of the *saraband* was repeated, with reinforced trumpets in the background, the squadrons were again formed. Leopold, with twelve of his nobles lined in two rows, executed curvets for Empress Margherita while the squadrons formed an arrow of Cupid. The ballet ended as the horsemen made their exit exhibiting varied figures and steps.

Empress Margherita must have been impressed with the ballet given in honor of her marriage, for six months later another horse ballet, *The Exalted Germany*, was given in honor of her birthday. The subject of this ballet dealt with the homage

the Germans wished to pay their Spanish born queen.

As was customary, the ballet was in two sections. The first part was composed by Marc' Antonio Cesti. Although the music for this part is not extant the following description has been preserved.

At a signal given by the trumpets and timpani the squadrons of the Emperor and Duke combined to do some fancy steps. However, this was soon interrupted by the appearance of a decorated wagon drawn by eight magnificent horses, and accompanied by forty boys of noble birth. On an elevated seat in the wagon sat Germania, a lady representing the purity of Germany, dressed in a garment of gold and silver, like the Empress herself. Germania and the chorus sang a song of challenge to the horsemen. Erected in the middle of the square was a barrier of wooden monsters dressed as Tritons (marine animals), wild men and Cerberus (a three-headed dog). All of the fighters bent forward as if to strike the monster, but at the sound of the trumpet the Emperor rushed ahead of the others to strike the heads of Cerberus, which he quickly severed and exhibited to the spectators for applause. Following this, some of the knights attacked the remaining monsters, while knights from the two groups battled each other. A variety of weapons were used, which resulted in seeming confusion. Suddenly Germania appeared in the center of the battle field to render homage to the victors.

As the first part of the birthday festival ended, Germania withdrew, and the field was cleared of battle debris. The music of the second part, the horse ballet by Schmelzer, consisted of an *allemande*, a *courante*, a *gigue*, and a *saraband*.

The opening *allemande* offered an opportunity to execute choreographic steps.

At the beginning of the *courante*, Count Dietrichstein and Count Preiner, on light-weight houses, appeared from opposite directions. Their leaping and jumping symbolized the joys of a birthday. Then the Emperor and the Duke reappeared with two knights performing curvets and voltes in a varied manner. At designated places in the music the number of performers was increased.

The steps for the music of the *gigue* called for leaps performed by

pairs of horsemen. Following this, some of the knights performed curvets and voltes in the center of the square. Divided equally at the four corners, the remainder of the squadrons performed various steps to the accompaniment of the *gigue*. Riding in clock-wise motion in the center were twelve horsemen encircling eight others in a smaller circle which revolved in a counter clock-wise direction. As this group receded new knights approached to start the *saraband*.

In the final scene, accompanied by a *saraband*, Emperor Leopold and the Duke of Lothringen were flanked by a semicircle of knights. While in this formation various movements were made. Then the groups reappeared and formed a procession in order that the Emperor and others in the ballet might pay the Empress homage. Thus ended the second ballet in honor of Empress Margherita, the same Infanta for whom Cesti's *Il pomo d'oro* was performed.

Stylistically the horse ballets are less complex than vocal or string music of the same period. Harmonic rhythm is slower and predominantly tonic and dominant. Although basically homophonic, echo effects are achieved by means of scoring. Some of the dance movements have the usual modulation to the dominant, which is typical of most stylized Baroque dance forms. A few movements, however, are void of modulation.

The equestrian ballet, one of the greatest of all Baroque musical spectacles, was an extravaganza that only the Baroque could produce. No other period has attempted this spectacle of open-air entertainment.

1. Nettle, P. *The Story of Dance Music*, p. 154.

MIROVITCH

(Continued from page 5)

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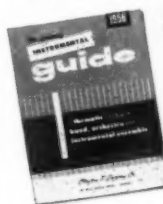


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It is not accomplishment, not perfection, which counts most in life or in art; it is the constant, earnest, passionately eager *striving* for accomplishment and perfection! ▲▲▲

WESTERN DIVISION CONVENTION

(Continued from page 9)

semble added to the exciting banquet program with Jack McKenzie conductor and sixteen young men. The last concert of the convention was given by a chamber orchestra of more than twenty members chosen from the Arizona State College at Tempe Symphony Orchestra under Dr. Wendell J. Rider, Conductor.

Two fine young artists, Wayne Angel, violinist, of Portland, Oregon, and Deno Gianopoulos, pianist, of Oakland, California were presented in exceptional recitals. All these performers, plus the upwards of five-hundred heard in the piano ensemble on Saturday gives a total of approximately seven-hundred-fifty young people performing in professional circles. It was a glowing example of what capable leadership can do in promoting the love of good music.

Original composition was given a fine hearing. Many of them were performed by the composers themselves. The convention was entertained at the new Women's Club in Phoenix by the Arizona Composers Club with Dixie Yost, President. Here again many interesting originals were performed.

A bus trip around the resort area to the Biltmore Hotel, Camelback Inn, other famous resorts, and including Scottsdale, mecca for retired millionaires and artists, was a highlight. Luncheon at "The Lulu Belle", famed restaurant in gay nineties decor and many authentic antiques of that period, with the winter temperature in the high 70's and flowers

blooming everywhere, was fairyland to the winter-weary northerners.

The banquet in the new Memorial Union Building in Tempe was beautiful with colors of desert sand, rose, and turquoise blue, with wood tones of the walls echoed in the dried flower arrangements on the tables. Dr. Raymond Kendall, past President of MTNA, spoke on "Who Shall Accredit Whom?", a thoroughly challenging theme.

Officers for the next biennium were announced as follows: President, Henrietta McElhany, Spokane, Washington; Vice President, Victor H. Baumann, Phoenix, Arizona; Secretary, Carla Wood Vincent, Portland, Oregon; Treasurer, Margaret McHale, Butte, Montana. Other members of the board elected were: Nadine Dresskell, Phoenix, Arizona; Helen LaVelle, Butte, Montana; and John T. Moore, Seattle, Washington. Holding over are Amy Olmsted Welch, past President; Mae C. Shipman, Portland, Oregon; and J. Ellwood Jepson, President of the newly organized Utah Music Teachers Association.

A goodly number of California members of MTNA attended and gave generously of their talents. An invitation to meet in the summer of 1958 in Missoula, Montana, at Montana State University was extended by Dr. Luther Richman through Mrs. Helen LaVelle, State President.

CASS

(Continued from page 11)

their entertainment at this age?

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THE first of two sectional meetings under the auspices of the Committee on Music in Colleges and Universities was held on Monday February 13, 1956, 10:30 A.M.—12 M. in the Louis XIV Room, Claypool Hotel, Indianapolis, Ind. This first meeting was devoted to a panel discussion of the Doctor of Musical Arts degree, presided over by V. Howard Talley, University of Chicago, Chairman of the Committee. The members of the panel were Dean Wilfred C. Bain, University of Indiana, spokesman, Prof. Anthony Donato, Northwestern University, Prof. R. Dwight Drexler, Illinois Wesleyan University, Dean Duane Branigan, University of Illinois Prof. Gilbert Ross, University of Michigan, substituting for Dean Earl V. Moore, University of Michigan, who was away on business in California.

The Chairman, Mr. Talley, opened the meeting by describing the need for a professional doctor's degree for composers and for performers of music that would meet the demands of university and college administrative officers for teachers holding such a degree. He outlined briefly the growing bifurcation between the traditional Ph.D. and the various kinds of professional doctor's degrees now in force.

Dean Bain then pointed out aspects of the Doctor of Medicine and Doctor of Laws degrees which, in their emphasis on practical knowledge and skills over so-called pure scholarship and research, were similar in kind to the essential features of the new Doctor of Musical Arts degree. In pursuing this topic he gave as an instance the case of the Doctorate of Laws at the University of Padua which requires only concentration in the study of law to the exclusion of language and thesis requirements. He briefly outlined the Doctor of Musical Arts degree (hereafter referred to as the DMA degree) as one involving knowledge of and discrimination between musical styles demonstrated through expert performance on an instrument having a large and significant musical literature. He stated that, in his belief, the attainment and successful demonstration of these powers constituted the primary objective of the DMA degree.

Musical Performance

Professor Drexler added that musical performance in the highest sense—with musical insights—was, an essential for the attainment of this degree.

Professor Ross then proceeded to describe the scope of the DMA at the University of Michigan in regard to performance level, knowledge of one or more related fields, language requirements, the submission by the candidate for the degree of two or three "documents" involving independent study and some degree of research technique. He said that the

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degree was more a matter of attaining breadth rather than depth. To this Dean Bain demurred; he believed the degree should develop specialism rather than a broad and vaguely defined "universality" of knowledge. He again cited the case of the University of Padua Doctorate of Laws in support of his contention.

Prof. Donato stated that at Northwestern they were guided by one main proviso: "keep requirements stiff." Prof. Ross agreed and added that candidates for the DMA at his school are carefully screened.

Dean Branigan said that they were pursuing the same policy at the University of Illinois, i.e., to be highly selective in accepting candidates for the degree.

The matter of language requirements was discussed but no settled policy emerged. It was believed, however, that language requirements were still necessary, but to what extent was not determined.

It was agreed that the choice of instruments upon which the candidates could demonstrate their ability was conditioned by the size and quality of the musical literature written for these instruments.

This and other features discussed—the place of the history of music in the program, the kinds of examinations administered, whether oral, written, performed, for example—were elicited by questions from the floor.

The meeting adjourned promptly at 12 noon with a general feeling that much light had been thrown on the meaning and implications of the DMA degree.

▲ ▲ ▲

TO THE EDITOR

A REQUEST

Dear Sirs:

I am thoroughly in agreement with the viewpoint of Eric Steiner in his article "Memorizing Chinese Poems" in *American Music Teacher* for November-December 1954, when he pleads for "musical analysis" to give the pupil "clearer understanding" of his music, "greater interest" in it, and easier memorizing. But I am sure that I am not the only music teacher today asking such questions as the following concerning the analysis of some of the best examples of modern music for children:

How does one account for the conjunction of tones (the "chords") in pieces written in the modes, in the pentatonic scale, in no key at all, or in two keys at once? Moreover, by what clues can one learn to recognize and unravel all the eccentric notions of composers, such as found in Goossen's *Pikki's Lament* with the right-hand melody in a Phrygian

mode and the left-hand wandering around in a chromatic maze?

How do we explain the bass notes in Isadore Freed's *Around The May Pole*, written in the Dorian mode? (Chords were not used in Dorian times.)

What shall we name the "chords" in Marion Bauer's *Cherry Blossoms* or Milhaud's *Touche Noires*, both written in differing pentatonic scales?

What do we call the wistful harmonies of Jean Williams' *Grecian Cradle Song*?

Or, must we think of most modern music as polyphonic, as illustrated by Allen Forte in his *Contemporary Tone Structure*? His examples are all very difficult, compared to what children would be studying, but the rigorous process of analyzing the mingling of voices in even simple material would, in many cases, make the teaching and learning of these new pieces, without definite and familiar tonality, a doleful labor instead of a delight.

I wish *American Music Teacher* would publish an article, or a series of articles, dealing with this subject.

Very truly yours,

Mary L. Baldwin

Las Cruces, New Mexico

COMMENDATION

Dear Turner:

I was quite elated about the presentation of the article, "The Preparation of the Private Studio Music Teacher" which appeared in the January-February 1956 issue of *AMERICAN MUSIC TEACHER*. The strong tone of endorsement by MTNA and the reasoned argument for the adoption of the program by NASM will, I believe, produce results in the not-too-distant future.

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Cordially

Hyman I. Krongard

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